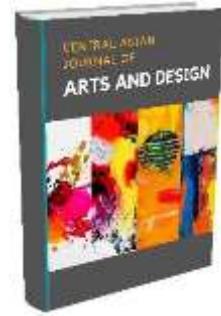




CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN

Journal homepage: <https://cajad.centralasianstudies.org>



Kamoliddin Behzod's Works and His Creative Style

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Abstract

Kamoliddin Behzod, who defined the main direction of development in the field of visual arts in the Middle East and is considered the Leonardo Da Vinci of the East, during his prolific creative career, not only continued the traditions of his predecessors, but also changed the conventionality of artistic style. enriched it with new creative styles.

ARTICLE INFO

Article history:

Received 14-Mar-2023

Received in revised form 17 Mar

Accepted 20-Apr-2023

Available online 18-May-2023

Key words: *miniature, artistic style, oriental, portrait, color.*

Introduction.

According to several historical sources, in the 1480s, a number of manuscripts came out from the walls of Sultan Husayn Boykar's library, and researchers see that Kamoliddin Behzod also participated in it. And in the miniatures of these manuscripts, Kamoliddin Behzod presented his skills by depicting battle scenes, human figures and their individual characteristics, keeping the conditions of the artistic style as mentioned above.

Kamoliddin Behzod, who is considered Alisher Navoi's student, came to the attention of Sultan Husayn Boygaro through his skillfully created works, and in the 1490s, by Sultan Husayn Boygaro's decree, he was appointed as the head of the library and book copying workshop.

Through this appointment, Kamoliddin Behzod not only created miniatures and drawings, but also contributed to the implementation of many projects within the palace and beyond, and supervised the

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(ISSN: 2660-6844). Hosting by Central Asian Studies. All rights reserved

work of artists.

In 1506, after the death of Sultan Husayn Boykara, the usurpation of the throne by Muhammad Shaybani Khan did not affect the creativity of Behzad, who was working in his position in the palace, and he remained in his previous position. Shaybani Khan, who showed great interest in his works, also referred to the work of Kamoliddin Behzod and offered the artist to create his portrait. And the portrait of Shaibani Khan created by artist Kamoliddin Behzod clearly emphasized that he is an even more skilled artist and creative artist.



Figure 1. Portrait of Shaibani Khan (1507. Metropolitan Museum, USA).¹

Behzod spent his creative career in Bukhara in 1507-1510, where he followed Shaibani Khan along with other Herat artists.

In 1510, as a result of the seizure of Shaibani Khan's throne by Shah Ismail I, the founder of the Safavid dynasty, the artist came to Shah Ismail's palace in Tabriz in 1520-1522 and worked there. In Tabriz, Behzod arrived at a ready-made workshop where the production of manuscripts was started. In 1522, Shah Ismail appointed Behzad as the head of the Shah's library by his decree. However, a couple of years later, in 1524, Shah Ismail died unexpectedly at the age of 37, and Behzad's next work was associated with the name of the next Safavid ruler, Shah Tahmasp I. Kamoliddin Behzad died in 1535 or 1536.

The works of Kamoliddin Behzod are studied with great interest by many art historians. The main reason for this is the appeal to real nature in his work, a clearer understanding of the green beauties of nature, and the full expression of the human body and the live movement of animals.

A unique feature of Behzod's composition is that he introduced many new characters and architectural details into his miniatures, thereby expanding the boundaries of the depicted world. Placing the figures in a circular, oval shape, reinforced by lively embracing poses and gestures that create the inner movement of the composition, creates the illusion of depth.

The poses and gestures of the characters play an important role in creating the impression of depth. Other elements of the composition - architectural structures - portals, minbars, side walls, bridges, porches, etc., play an important role in creating depth and spatiality in Behzod's work.

¹ https://ru.wikipedia.org/wiki/%D0%9A%D0%B5%D0%BC%D0%B0%D0%BB%D1%8C-%D0%B0%D0%B4-%D0%94%D0%B8%D0%BD_%D0%91%D0%B5%D1%85%D0%B7%D0%B0%D0%B4

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The completeness and perfection of Behzod's miniature composition is also reflected in the variety of colors. First of all, it is necessary to emphasize the richness of color of the architectural decor. The variety of combinations, variety of colors, the abundant use of gold, characteristic of Behzod's palette, show the effect of dazzling shine.²

In addition, in order to focus the attention of the viewer on the center of the composition, he singled out the main characters and balanced them with silhouettes of the same color throughout the composition, which created the completeness of the composition.

Today, 8 miniatures of Ali Yazdi's work "Zafarnoma" dedicated to the life and work of Amir Temur from the works of Kamoliddin Behzod are kept in the Chester Bay National Library of London.

Figure 2. Battle of Timur and the Sultan of Egypt. "Timuri Zafarnama". 1528-1529 Gulistan Palace Library, Tehran.



He also created many works for the works of Kamoliddin Behzod Navoi and Nizami.



²https://libr.aues.kz/facultet/103_FRTS/

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<i>Figure 3. Harun al-Rashid in the bathroom. Miniature. "Khamsa" Nizami. 1495-1496 years</i>	<i>Figure 4. Majnun looks at Nufal's battle with the Laili tribe. "Khamsa" Nizami, 1442-1443 years.</i>	<i>Figure 5. Alexander and the concubines. Miniature. "Khamsa" Nizami. 1495-1496 years</i>
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Today, as a result of research carried out by scientists, many works attributed to the pen of Kamoliddin Behzod have been recorded, but there are various doubts and evidences that some of them are Behzod's work. According to the analysis, it was assumed that some of the works were created by Behzod's students, and Kamoliddin Behzod only took the lead in these works. Behzod's work based on clear evidence. Thumbnails of these manuscripts:

- "Zafarnoma" ("The Book of Victories", Sharafuddin Ali Yazdi), dedicated to Husayn Baygara dating back to 1467, miniatures - 1480 (Baltimore, Garrett Library)
- "Khamsa" (Five ghazals) dedicated to Sultan Husain by Alisher Navoi. From Badi az-Zaman, son of Bayqaro (1485, fragmentary manuscript, one in the Bodleian Library, Oxford, the other in Manchester)
- "Mantiq al-Tair" ("Conversations of birds") by the poet Attar (1486, New York, museum, Metropolitan).
- "Guliston" (Rose Garden) by Saadi (1486, private collection).
- "Khamsa" (Five Poems) by the poet Nizami, copy of 1495-96.

Kamoliddin Behzod died in 1535 or 1536. The place of his death is mentioned in Qazi Ahmed's pamphlet "About Calligraphers and Artists".

In this treatise, Qazi Ahmed writes: "He died in the capital city of Herat in the province of Kuh-i-mukhtar, and he was buried in a fence full of beautiful images."

However, according to Dust Muhammad, the artist was buried in Tabriz, next to the tomb of Sufi poet Sheikh Kamal. However, only this author reports that Behzod was buried in Tabriz.

In short, the unique paintings of Kamoliddin Behzod, who made a significant contribution to the development of world fine art, still amaze the world. The works created by the great artist were a source of inspiration and an example for many artists. Students of the artist, such as Sultan Muhammad, Qasim Ali, Maulana Darvesh Muhammad, made a significant contribution to the development of the Eastern miniature school. Kamoliddin Behzod's work is of great importance not only in the development of our national art, but also in raising the spirituality of our people.

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